The following is a list of some of the pictures sold at the opening of the gallery:—22. "Study from Nature," by F. W. Topham; 40. "Beatrice," by A. Elmore, A.R.A.; 63. "Carting the Wheat," by S. Palmer; 71. "A Breton Interior, painted on the Spot," by E. A. Goodall; 76. "On Brighton Beach, study from Nature," by C. Davidson; 87. "Original Sketch for the Picture in the Royal Collection at Osborne, painted by command of H.R.H. Prince Albert, representing the Arrival of H.R.H. at Dover in February, 1840," by W. A. Knell; 99. "Near Bandon, South of Ireland," by Geo. Fripp; 121. "Highland Boy, with Dead Stag and Deerhounds," by Frederick Taylor; 129. "A Sketch, painted on the spot," by H. J. Boddington; 135. "The Last Load," by E. Duncan; 155. "Make Hay while the Sun Shines," by C. Davidson; 156. "Cupid and Psyche, from the fable of Apuleius (the original sketch for a picture painted for H.R.H. Prince Albert)," by Thomas Uwins, R.A.; 161. "1. Morning Prayer—2. Visiting the Sick: Peace be to all in this House—3. The Child's First Prayer."—by R. Redgrave, A.R.A.; 170. "The Impending Mate" and "Mated," being the original sketches for the larger pictures, by F. Stone; 175. "Interior of an English Cottage," by E. A. Goodall; 194. "A Sketch from Nature, painted on the spot," by H. J. Boddington; 198. "The Secret Progress of the Reformation, sketch for a picture," by James Godwin; 210. "Superstition: the Imposition of Relics and Indulgences," by the same; 246. "Study of a Female Head," by H. Le Jeune; 246. "The Intercepted Letter," by G. Cattermole; 263. "Presentiment of Ill," by G. Cattermole; 297. "Sportsman and Dogs," by R. Ansdell; &c.

Anthony, Lake Price, John Martin, E. M. Ward, W. Bennett, Hook, Egg, E. Duncan, Frith, Tenniel, Holland, Frost, F. Goodall, Webster, Turner, and Solomon, are amongst the exhibitors of the most noticeable works.

HOW FASHIONS CHANGE IN ARCHITECTURE.

In the course of a paper read by the Rev. B. E. Bridges, "On some of the Distinctive Features of Christian, as contrasted with Classical Art," at the recent annual meeting of the Bedfordshire Archæological Society, the reader connected the use of the *dome* in architecture with degeneracy, both doctrinal and practical, and thus proceeded:—Let us look, then, to ourselves. Far other shows our own Metropolitan Church of Canterbury: far different its structure, and far more appropriate: no stately dome rises from its centre, but a tower is seen instead—the topmost stone in each of whose tapering pinnacles consummates the beauty of devotional effect which prevails throughout. And such the structure, such the character, generally, of all our other cathedrals—with one single exception—that, indeed, both large and signal—in the metropolis itself. There, in professed, though humble, imitation of its Romish prototype, a kindred dome lifts up itself on high;—reared, however, during a degenerate period of our Church's history, from which it is to be hoped we have now at length emerged,—reared on a foreign model, and exhibiting, externally, on a reduced scale of pompous grandeur, the swelling proportions, but without aught of the internal richness and splendour,—the gorgeous gildings and rich mosaics—of the original—combining thus the evils of a semi-classical and inappropriate style with a coldness and a poverty all its own. The very inscription which runs round its central dome, in recording the name of its unquestionably great architect, condemns the greatest of his works, which it professes to extol, or at least indicates with sufficient clearness the purpose to which it would have been more properly made subservient: "*Si monumentum quæris, circumspice*"—in humbling contrast, it must be allowed, with the corresponding circumscription in the church of the illustrious fisherman, emblazoning, as it does, those words of high approval and large commission, which, however unhappily since misunderstood and misapplied, were yet the words of Christ himself addressed to his first apostle, and express the awful powers vested in, together with the lofty destiny reserved for, that spiritual yet visible society of which he who spake them was to be the one invisible head, but he to whom they were spoken, nevertheless, one main human pillar. No: repudiate we the swelling dome of Italy—for our churches at least—together with those erroneous doctrines and corrupt practices, which in many respects it not unaptly typifies: that dome of swelling pomp, when it surmounts a Christian church, seems to belie the original high disclaimer, "My kingdom is not of this world"—it ill accords with the unearthly character of the Christian system, in a *political* point of view, still less with the devotional spirit, which is its distinguishing moral feature, and which is most adequately represented and palpably embodied in the solemn pointed arch and heaven-seeking spire of Gothic architecture.

METROPOLITAN WATER SUPPLY.

The Central Board of Health having employed the Hon. William Napier to visit the gathering ground of their proposed rain-water supply, and make a careful re-examination of its sources, has reported to the Board, recommending that instead of carrying out their scheme as previously proposed, numerous springs lying around and within a bird's-eye view of Farnham-hill, be collected at their sources, through tile, brick, and pipe conveys, to mains, and conducted by Wimbledon Common to the whole metropolis, and which might thus, be calculated, be supplied without intermission to the highest requisite level, and without any cumbrous system of storage, reservoirs, or any breadth of area whatever being required, but simply an underground right of way, running great part concurrently with railway lines already laid.

The results of Mr. Napier's experience with respect to the quantity and quality of water to be derived from these gathering-grounds, are thus stated:—

"The report gives 28,000,000 of and under three degrees of hardness. My results give 40,000,000 of and under one degree, and 10,000,000 of and under two degrees of hardness. This improved quality is gained by my development of the principle of taking the water from its source, (that is, where it issues from pure sands), and leading it away before it can be affected by contact with soils. I beg to express my conviction that the purity will depend entirely on the careful execution of the work: it would give, to recapitulate its qualities, 40,000,000 of water, of primitive purity, perfect as to aeration, of a grateful temperature, about 50 degrees, brilliant in colour, soft almost as distilled water, and almost free from all mineral, and vegetable impregnation, sufficing the supply, at the estimate of 75 gallons per house, of 523,126 houses."

ELONGATION OF PALL MALL, AND SOME LONDON IMPROVEMENTS.

Having at various times suggested many public improvements in the parks, piazzas, and causeways of the metropolis, perhaps you will further allow me to recall the recollection of a plan already published by The Builder, to improve the noblest range of buildings in London, as put forward by me,—one which would let daylight in upon the majestic Strada, Pall Mall, and at the same time give to the inhabitants of the great city a direct approach to Hyde-park *without a hill*;—a plan which could be accomplished by the purchase and demolition of only eight houses, viz., one at the corner of St. James's-street, six in Cleveland-row, and one (Lord Sydney's) facing the Green-park; and above all, a plan that would not require any expense beyond the formation of about a quarter of a mile of road (and for this the rubbish of the prostrated walls would yield material) from St. James's Palace, in the line of Pall Mall, direct to Constitution-hill.

This line would strike out (as before indicated) at about 200 yards southward of the duke's colossal statue, and, terminating at the *chevaux de frize* of Buckingham-gardens, would give a sylvan termination at one end of a boulevard, the other end of which would originate from the tympanum of the National Gallery.

The whole expense of this suggested improvement could not exceed, say 80,000*l*. The line of palaces from the Gallery, by the Opera House, the United Service, the Athenæum, Reform, old St. James's, and Lord Ellesmere's, would be an avenue worthy of London.

This route, I said, should terminate at the wall of Buckingham Palace-garden—would it did not! If the line were drawn on to Belgrave-square, what an illustrious range it would present! The utility, the beauty, the nobility of such a thoroughfare cannot be overestimated.

Perhaps an extent of *four acres* (certainly not exceeding five) might be excised from the royal gardens; but this is an acute angle—a mere strip between a row of houses (Grosvenor-place) and a wall, both of which must cast a double gloom on the walks that nestle under them. It is not likely to be (just at this far end) of much avail to the royal family; but if it were, there is a scope of space full under the palace walls (the road in Pimlico) which would make a fair equivalent, or, if necessary, an equal section of the public grounds nearer the palace.

The convenience of vicinal plots gives to them always an enhanced value: an outlying portion is well exchanged for another, equal in extent, that might form a *ring-fence*, and Horace's "*Angulus iste*" was to the loving proprietor what it continues to be in our unpoetic days. To the public such an exchange would be of inestimable value, and for the royal family such a dignified seclusion not less to be desired. Your professional architects, who are capable of projecting beautiful designs, are not always the best judges of what may be most useful, most expedient, and most economic. He who, unfettered by the trammels of professional conventionalism, takes an unbiassed glance at ancient (mayhap consecrated) boundaries and limitations, may strike out a utilitarian embellishment with more justice, truth, and even good taste. The stonehewer sees no farther into the millstone than the passenger who sees him strike. Whilst the one profits by his calling, the other can trace with equal precision the line of the chisel. So, Sir, having seen others hammering at works of an operose description, I put in my spoke, in the hope that it is not too late for him who began first as *ille ego qui*

QUONDAM.

*** If we are rightly informed, the late administration of the Woods and Forests had resolved to make this opening to the Green-park as soon as certain leases fell in, which would be in 1861. Why should we wait so long?

MODERN STATUARY.

At the present time the public mind is much engaged with the subject of erecting testimonials to the memory of our late great statesman, Sir Robert Peel: will you, therefore, allow a few remarks upon statues, and their general position in this country? Perhaps in no nation are they better executed or worse placed; witness most of those in our great metropolis—either altogether out of sight, except at an immense distance, as the York and Nelson monuments—placed so, that if an animal be introduced its head takes the place of its rider's, as the Wellington Statue at the Royal Exchange; or if neither of the beforementioned absurdities are perpetrated, the whole mass is placed on the key-stone of some arch, as at Hyde-park-corner. Now, Sir, if we wish to see statues placed in their proper position, we must look to the land of sculpture's birth—Greece or Italy: there, though in many cases they are raised much above the level of the eye, yet a due regard is always observable to their attitude and disposition, and in no case, that I am aware of, are they placed so completely beyond the ken of mortal eye that their finer parts are lost in the distance from whence they are best seen. Again, the climate of England and its atmosphere, loaded with carboniferous impurities, so very essentially differs from that of classic ground, that what is suitable to the one is most inapplicable to the other. I need not mention the Marble Arch at Buckingham Palace as an example. Our ancestors to the fifteenth century were well aware of these facts, and therefore placed their effigies under cover of cathedrals, walls, &c.; or if they did erect them as independent monuments, the statue and its covering formed one and the same composition, and this not only for ecclesiastics, but others also—witness Queen Eleanor's Crosses. Nay, so convinced were

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